



Universitat de Lleida

DEGREE CURRICULUM
AUDIOVISUAL PRODUCTION

Coordination: FERNANDEZ SANCHEZ, OSCAR

Academic year 2023-24

Subject's general information

Subject name	AUDIOVISUAL PRODUCTION			
Code	101993			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Audiovisual Communication and Journalism	3	OPTIONAL	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	3		3
	Number of groups	1		1
Coordination	FERNANDEZ SANCHEZ, OSCAR			
Department	PHILOLOGY AND COMMUNICATION			
Teaching load distribution between lectures and independent student work	Classroom contact hours: 60 hours Non-contact hours: 90 hours			
Important information on data processing	Consult this link for more information.			
Language	Catalan			
Distribution of credits	1 credit equals 25 hours of student work. Total: 150 hours (6 credits)			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
FERNANDEZ SANCHEZ, OSCAR	oscar.fernandez@udl.cat	6	To be agreed according to the availability of students and teachers. Agreed via email to ofernandez@lleidatv.cat

Subject's extra information

Today's audiovisual landscape offers a range of fantastic opportunities to create new productions. It is necessary to let your imagination fly, create and enjoy producing. We must look for and detect the new opportunities that we have, take advantage of them and make them our own. This subject wants to lay the foundations and encourage new graduates to take risks and develop their own projects. Without wanting to be ambitious, we want this course to be an accelerator for audiovisual projects. A mix of audiovisual producers and entrepreneurs. We will learn to generate ideas, shape them and make them viable by looking for sources of financing. We will provide the tools to carry out interesting, viable and achievable projects. And we will do all this by analyzing our environment, the sector and seeing consumer trends. To achieve this, we draw an agenda that we divide thematically into three large blocks: I HAVE AN IDEA, WE MAKE IT REAL AND NOW, WHAT? And all this without forgetting that ideas are born from the head of a person but become reality thanks to a team of people. The idea is important, the project and the team too.

Learning objectives

Identify and apply the techniques of audiovisual realization, both in television and in cinema.

Identify and apply the techniques of audiovisual production and diffusion processes in their various phases from the point of view of the organization and management of technical resources, technological, human and economic.

Demonstrate the acquisition of knowledge in the modalities of conceptualization, creation, design and production of audiovisual content.

Competences

Basic

CB2. Apply your knowledge to your work or vocation in a professional manner and possess the competencies that are usually demonstrated through the elaboration and defense of arguments and problem solving within your area of study

General

CG2. Develop the capacity for organization and planning.
 CG3. Apply theoretical knowledge in practical activity.
 CG4. Develop knowledge of applied computing and digital systems.
 CG6. Develop creativity, innovation and competitiveness

Specific

CE9. Conceive, plan and execute projects in the field of media in all type of supports.
 CE13. Identify and apply the theoretical and practical foundations of audiovisual communication and communication on the internet
 CE14. Identify and apply the specific narrative and expository logics and skills of the audiovisual and interactive content of an informative and non-informative nature.
 CE15. Develop the creative capacity in the audiovisual, multimedia and interactive realization of the different genres.

Transversal

CT4. Acquire basic knowledge of entrepreneurship and professional environments.

CT6. Apply a gender perspective to tasks related to specific professional settings.

Subject contents

ITEM 0

Introduction Presentation of the syllabus of the subject: objectives ... Initial evaluation.

PART A - I HAVE AN IDEA

ITEM 1. *The Idea.* What is an idea? How do we generate ideas? Attitudes vs. aptitudes. Motivations and dreams.

ITEM 2. *We believe in ourselves.* Personal brand. We are leaders and we have ideas that integrate people and generate business. You are the protagonist.

ITEM 3. *Alone, not as a team.* We seek alliances. The team of an audiovisual project. Management of the work team (training and organization). Functions in the team. The gender perspective within the field of audiovisual productions.

ITEM 4. *The market.* How is the sector? Radiography and analysis of the media. Market niches, business opportunities within the media. Innovation in the media. Audiences: How are they measured? What role and what importance do they have? Profiles of the audience.

PART B - MAKE IT REAL

UNIT 5. *The producer.* Definition and characteristics.

UNIT 6. *Production.* Singularities in the different productions: feature films, series, TV shows and animation.

UNIT 7. *Phases of a project.* Definition, planning and execution. Project management tools (diagrams, workflows, graphs ...).

UNIT 8. *Planning and organization.* Planning. Breakdown of tasks. Script breakdown. Gantt diagram. Filming plan. Filming order. Production sheets. Escaleta.

UNIT 9. *HR Management (human resources).* Models of production contracts.

UNIT 10. *Management of material and technical resources.* Analysis of the items of a production budget.

UNIT 11. *Financial resources management.* Viability study. Modalities of production. Financing resources. The negotiation.

ITEM 12. *Rights management.* Regulations Image rights. Censors Permits-authorizations.

PART C - AND NOW, WHAT?

UNIT 13. *The presentation of the project.* Communication strategies. The presentation. The marketing Speech.

ITEM 14. *Where and how we present it.* Markets, festivals. Producers and distributors. How do we present it?

EXHIBITION OF THE WORKS: pitching

The groups will present the work before a court. Each group will have 5 minutes.

Methodology

The classes will combine:

Master classes. Oral presentation of the contents of the subject by the teacher.

And the virtual ones will combine:

Conferences. Public presentation on a topic by an expert person.

Case study: method used to study an individual, a situation, a problem, etc ... in a contextual and detailed way.

Practices: They allow applying and configuring, at a practical level, the theory of a field of knowledge in a specific context.

And throughout the course the monitoring of ...

Team work. Learning activity through collaboration between group members.

Project elaboration. Active teaching methodology that promotes learning from the completion of a project: idea, design, planning, development and evaluation of the project.

Development plan

PROGRAMMING "audiovisual production" course 2022/2023

PROGRAM	TIMELINE 15 weeks– 12 sessions
Part A #I HAVE AN IDEA	2 sessions
Part B #LET'S MAKE IT REAL	8 sessions
Part C #AND NOW THAT?	1 session
INDIVIDUAL WORK EXHIBITION	last class session
PROJECT PITCHING	exam day

Evaluation

Simulation in class and seminars: 15% - Different activities will take place during the course (seminars with guests and activities-simulations in class). Each one will have a proportional value equal to the final grade. Each activity presented through the campus and in PDF format will be scored out of 10 being: 10 points work done satisfactorily, 5 points done but not satisfactorily, and 0 points work not presented.

Individual work: 20% - A personal brand video (10%) and a personal web page (10%) will be presented. The work sheet with the links in the video and on the web will be delivered in a paper version in the classroom and a second version in pdf through the campus the last class before the bank holiday on December 6. The works will be presented on the last day of class before the Christmas holidays: 5 minutes per student (justification, video projection and personal web browsing). Evaluation made by peers according to rubric.

Project: It is about developing a production project to choose between: a documentary, a television program or a

fiction. The students will distribute it between the projects according to their personal interests. With a minimum of 4 students and a maximum of 5. The evaluation will be in parts:

Previous study and package - 11% - Follow-up of the work with a minimum of 2 tutorials. Study, analysis and justification of the chosen work (market analysis, audiences, market niche, project description). Evaluation of the summary, promotion flyer and script or treatment. On the last day of class before Christmas, 3 paper copies of the summary, 3 quality copies of the flyer and 1 copy of the script or treatment will be delivered.

Pitching - 12% - Oral presentation of the project with projection of a teaser. The group will have 5 minutes to present the work and will be evaluated by a panel made up of the professor of the subject and two professionals from the sector. The final mark will be the average of the three members of the court. It is recorded as evaluative evidence.

Teaser – 12% - During the pitching a teaser [1] (not a trailer) is projected. The grade will be the average of the grades given by the court.

Project report - 30% - Project report developing all the necessary production elements. Do not attach annexes, all in a single job. Deliver the last day of class before Christmas. One paper copy and one pdf copy through campus. To pass the subject, the memory of the project must be approved, which has the possibility of recovery.

IMPORTANT: The project is a group project and the grade is the same for all its members. To encourage equitable participation and for everyone to contribute their talent to the project and the group, the note includes a self-assessment in which each member of the group evaluates everyone's participation as a percentage. The average that comes out of the number of group members will be the starting point. If adding all the percentages received, the student has a variation of:

- up to 10% less the final grade will be maintained.
- between 11% and 20% less, 2 points will be deducted from the overall grade of the project
- between 21% and 30% less, 3 points will be deducted from the overall grade of the project
- between 31% and 40% less, 4 points will be deducted from the overall grade of the project
- More than 40% less the project will be suspended with a grade of two, and the rest of the group will be deducted 2 points from the final grade of the project.
- And if the self-assessment grid comes out with disparate opinions among its members but the final resulting calculation is compensated and balanced, 2 points will also be deducted from the overall grade of the project.

(for example: if the group is made up of 5 members, the starting point will be that each one has participated in 20% of the work. If all the members value it this way, the sum of all the percentages received will be 100%. The variation of This 100% is the one that will end up having an impact on the final grade as indicated above. If everyone participates equally, it will always be 100%.)

In the folder "resources" of the subject in the **Virtual Campus** you will find at the beginning of the course the subfolder "works" where the details of the works are included, as well as the rubrics and evaluation criteria.

Students who, due to family reconciliation or to combine their studies with a full-time job or a part-time job with hours that coincide with classes, have the right to request the alternative assessment within 5 days from the start of the semester. For more information, send an email to academic@lletres.udl.cat or contact the Secretary of the Faculty of Letters. This evaluation follows the same parameters as for the rest of the students, with the difference that the project will be individual and the individual work will have a value of 35% of the final mark when suppressing the simulations in class and seminars.

In the event of plagiarism, the provisions of the 'Regulations for the evaluation and qualification of teaching in bachelor's and master's degrees at the UdL' will apply.

[1] A teaser is a preview of the movie to get attention, but without revealing the plot. In general, it is usually shorter than a trailer. The most common is that its duration is less than 60 seconds and it will show us some notable character or feature of the film. Something that captures the attention of your target audience. The teaser displays all of its weapons to attract the viewer.

Bibliography

Manuals

CANCHO GARCIA, NURIA.E.; GARCÍA TORRES, MARCO A.(2022, 2a edición): Planificación de proyectos audiovisuales. Editorial Altaria. Barcelona.

MARTÍNEZ, JOSÉ; FERNÁNDEZ, FEDERICO (2010): Manual del productor audiovisual. Editorial UOC. Barcelona.

POVEDA, MIGUEL ÁNGEL (2018): Producción publicitaria. editorial Fragua. Madrid.

POVEDA, MIGUEL ÁNGEL (2015): Producción de ficción. editorial Fragua. Madrid.

Basic bibliography

AA.VV. (2010): Guia de producció audiovisual. Barcelona/Catalunya Film Comission. Generalitat de Catalunya i Ajuntament de Barcelona.

CABEZÓN, LUIS ALBERTO; GÓMEZ URDÁ, FÉLIX G. (2010): La producción cinematográfica. Editorial Cátedra. Madrid.

CALVO HERRERA, CONCEPCIÓN (2017): Cómo financiar tu película. Editorial Fragua. Madrid

CALVO HERRERA, CONCEPCIÓN (2009): Distribución y lanzamiento de una película. Editorial Zumaque. Alcalà la Real.

CLARES GAVILÁN, JUDITH; RIPOLL VAQUER, JAUME; TOGNAZZI DRAKE, ALBERTO (2013): Distribución audiovisual en internet. VoD y nuevos modelos de negocio. Editorial UOC. Barcelona.

DEL TESO, PABLO (2011): Desarrollo de proyectos audiovisuales. Editorial Nobuko. Buenos Aires.

DOMINGO, ALBERTO (2005): Dirección y gestión de proyectos. Un enfoque práctico. RA-MA Editorial. Madrid.

FERNÁNDEZ DÍEZ, FEDERICO; BARCO, CAROLINA (2009): Producción cinematográfica. Del proyecto al producto. Ediciones Díaz de Santos. Madrid.

FERNÁNDEZ, EVA P.; LINARES, RAFAEL (2014): ¡Echa el anzuelo! Estrategias de pitch para jornadas audiovisuales y proyectos trasmedia. Editorial UOC. Barcelona.

FERRERAS, JOSÉ GABRIEL (2011): Diseño y producción de programas de televisión. DM. Madrid.

GAWLINSKI, MARK (2003): Producción de televisión interactiva. Andoain: Escuela de cine y video.

MATAMOROS, DAVID (2008): Distribución y márketing cinematográfico. Manual de primeros auxilios. Comunicación activa. Universidad de Barcelona. Barcelona.

MEDINA DE LA VIÑA, ELENA; MORENO DÍAZ, JULIO (2017): La producción en televisión. Ompress comunicación. Madrid.

MIÑARRO, LAURA (2013): Cómo vender una obra audiovisual. Una aproximación a la distribución de contenidos audiovisuales. Editorial UOC. Barcelona.

PÉREZ-LATRE, FRANCISCO J.; SÁNCHEZ-TABERNERO, ALFONSO (2012): Innovación en los medios. La ruta del cambio. Eunsa. Navarra.

RABIGER, MICHAEL (2001): Dirección de cine y vídeo. Técnica y estética. IORTV. Madrid.

SAINZ, MIGUEL (2008); El productor audiovisual. Síntesis.

SALÓ, GLÒRIA (2013): ¿Qué es eso del formato? Cómo nace y se desarrolla un programa de televisión. Gedisa editorial. Barcelona.

TOLEDO, SERGIO (2012): Cómo crear un programa de TV. La creatividad y su aplicación a lo audiovisual. Editorial Laertes. Barcelona.

VIOLAN, ENRIC (2008): Com fer un programa de televisió: l'elaboració del projecte, de la idea a l'emissió. Ube Comunicació activa. Barcelona.

WORTHINGTON, CHARLOTTE (2009): Bases del cine: Producción. Parramón Ediciones. Barcelona.

Additional bibliography

AA.VV. (2010): Guia de producció audiovisual. Barcelona/Catalunya Film Comission. Generalitat de Catalunya i Ajuntament de Barcelona.

CABEZÓN, LUIS ALBERTO; GÓMEZ URDÁ, FÉLIX G. (2010): La producción cinematográfica. Editorial Cátedra. Madrid.

CALVO HERRERA, CONCEPCIÓN (2017): Cómo financiar tu película. Editorial Fragua. Madrid

CALVO HERRERA, CONCEPCIÓN (2009): Distribución y lanzamiento de una película. Editorial Zumaque. Alcalá la Real.

CLARES GAVILÁN, JUDITH; RIPOLL VAQUER, JAUME; TOGNAZZI DRAKE, ALBERTO (2013): Distribución audiovisual en internet. VoD y nuevos modelos de negocio. Editorial UOC. Barcelona.

DE LA VEGA MARTIN, ANA LUCÍA (2021): Planificación de la realización en televisión. Editorial Altaria. Barcelona.

DEL TESO, PABLO (2011): Desarrollo de proyectos audiovisuales. Editorial Nobuko. Buenos Aires.

DOMINGO, ALBERTO (2005): Dirección y gestión de proyectos. Un enfoque práctico. RA-MA Editorial. Madrid.

FERNÁNDEZ DÍEZ, FEDERICO; BARCO, CAROLINA (2009): Producción cinematográfica. Del proyecto al producto. Ediciones Díaz de Santos. Madrid.

FERNÁNDEZ, EVA P.; LINARES, RAFAEL (2014): ¡Echa el anzuelo! Estrategias de pitch para jornadas audiovisuales y proyectos trasmedia. Editorial UOC. Barcelona.

FERRERAS, JOSÉ GABRIEL (2011): Diseño y producción de programas de televisión. DM. Madrid.

GAWLINSKI, MARK (2003): Producción de televisión interactiva. Andoain: Escuela de cine y video.

MATAMOROS, DAVID (2008): Distribución y marketing cinematográfico. Manual de primeros auxilios. Comunicación activa. Universidad de Barcelona. Barcelona.

MEDINA DE LA VIÑA, ELENA; MORENO DÍAZ, JULIO (2017): La producción en televisión. Ommpress comunicación. Madrid.

MIÑARRO, LAURA (2013): Cómo vender una obra audiovisual. Una aproximación a la distribución de contenidos audiovisuales. Editorial UOC. Barcelona.

PÉREZ-LATRE, FRANCISCO J.; SÁNCHEZ-TABERNERO, ALFONSO (2012): Innovación en los medios. La ruta del cambio. Eunsa. Navarra.

LUGILDE RODRÍGUEZ, MARIA ISABEL (2021, 2a edició): Administración y promoción de audiovisuales y

espectáculos. Editorial Altaria. Barcelona.

RABIGER, MICHAEL (2001): Dirección de cine y vídeo. Técnica y estética. IORTV. Madrid. SAINZ, MIGUEL (2008); El productor audiovisual. Síntesis.

SAINZ, MIGUEL (2008); El productor audiovisual. Síntesis.

SALÓ, GLÒRIA (2013): ¿Qué es eso del formato? Cómo nace y se desarrolla un programa de televisión. Gedisa editorial. Barcelona.

TOLEDO, SERGIO (2012): Cómo crear un programa de TV. La creatividad y su aplicación a lo audiovisual. Editorial Laertes. Barcelona.

VIOLAN, ENRIC (2008): Com fer un programa de televisió: l'elaboració del projecte, de la idea a l'emissió. Ube Comunicació activa. Barcelona.

WORTHINGTON, CHARLOTTE (2009): Bases del cine: Producción. Parramón Ediciones. Barcelona.

Bibliografía complementaria

AA.VV. (2010): Televisió d'entreteniment o entretenir-se a la televisió. Trípodis n. 27. Barcelona.

AJRAM, JOSEF (2010). Dónde está el límite. Plataforma editorial. Barcelona.

BARROSO GARCÍA, JAIME (2002): Realización de los géneros televisivos. Editorial Síntesis. Madrid.

BESTARD LUCIANO, MARÍA (2014). Realización audiovisual. Editorial UOC. Barcelona.

CLARK, TIM (2012): Tu modelo de negocio. Deusto. Barcelona.

DE MATEO, ROSARIO; BERGÉS, LAURA; SABATER, MARTA (2009): Gestión de empresas de comunicación. Comunicación social. Ediciones y publicaciones.

DIEZ, ALFREDO (2013): ¡Nunca te rindas! Lucha por lo que quieres. Editorial Planeta. Barcelona.

EIRAS, FERNANDO (2018): Manual del guionista de televisión. Una guía práctica para escribir entretenimiento audiovisual. Editorial Bernice. Córdoba.

FOLCH BOT, FERRAN (2019): Ficció, com crear, vendre i escriure una sèrie. Guionistes Associats de Catalunya. Barcelona.

GARCIA-MILÀ, PAU (2011): Tot està per fer. Plataforma editorial. Barcelona.

GARCIA-MILÀ, PAU (2013): Tens una idea. Amat editorial. Barcelona. MILERSON, G. (1983): Realización y producción en televisión. IORTV. Madrid.

LUMET, SIDNEY (2019): Com es fan les pel·lícules. Viena Edicions. Barcelona

SÁNCHEZ-TABERNERO, ALFONSO (2000): Dirección estratégica de empresas de comunicación. Ediciones Cátedra. Madrid.

Websites of interest

<http://www.bcncatfilmcommission.com/cat>

www.gencat.cat/cultura/ivic

<http://www.apic.cat>

<http://www.europacreativamedia.cat/inici>

